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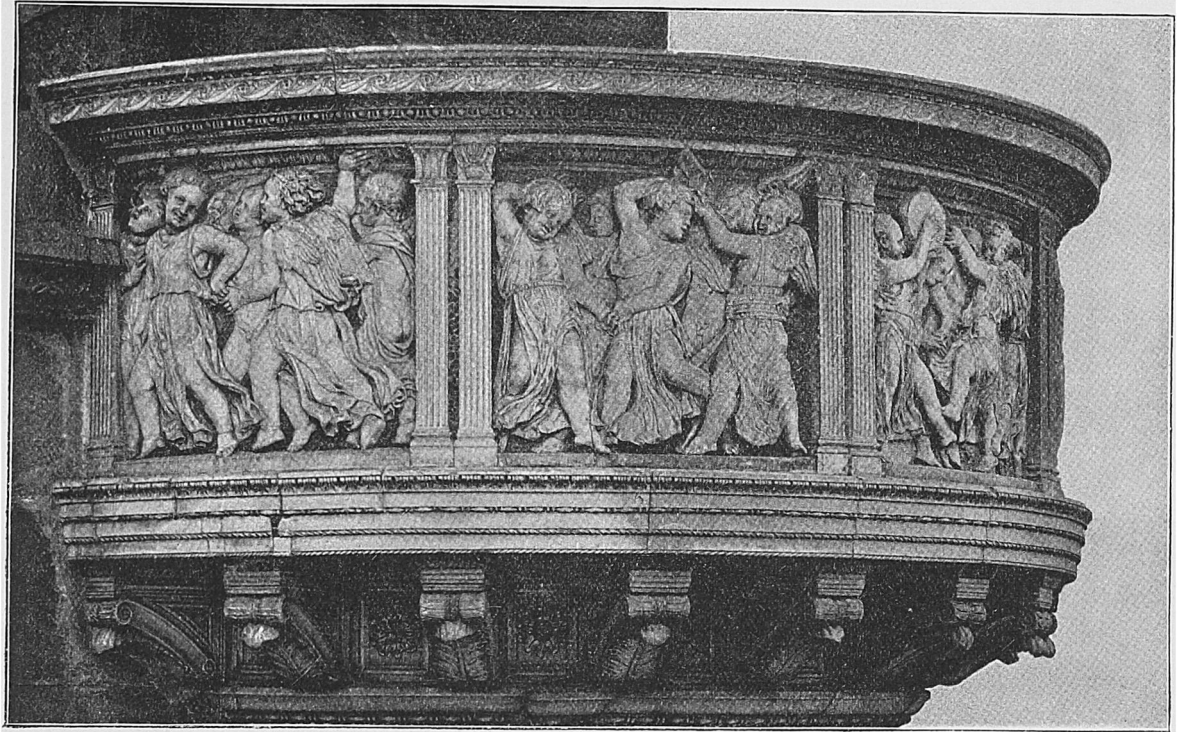
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DONATELLO



(Donatello, George Bell & Sons)

PULPITO DELLA CINTOLA
BY DONATELLO

DONATELLO*

To those who have not travelled in Italy, the name of Donatello is little more than an empty sound, for, curiously enough, with the exception of his statue of *St. George*, his head of *Bambino Gesù* and his relief of *St. John the Baptist*, copies of his works are but rarely met with, whilst the originals have, with very few exceptions, remained at their primary place of destination. The list of Donatello's works appended to this volume shows that only two of his sculptured reliefs are to be found in the British Isles, and even one of these has its home in a private collection. That the interest evoked by Donatello's work is not due to primitive 'quaintness,' but to pure beauty as conceived from the modern point of view, is convincingly shown by the exquisite

illustrations with which the present volume has been adorned.

CORREGGIO*

In the latest addition to Messrs. Bell's *Great Masters* series, a volume dealing with the life and work of Correggio, Mr. Selwyn Brinton, M.A., has found it his principal task to condense the enormous accumulation of existing voluminous records of the life and work of Antonio Allegri into the handy form in which it is now presented to the reader. In the appreciation of the great masters, fashion plays almost as important a part as it does with the artists of our own day. Names which have been forgotten for decades, or

**Donatello* By Hope Rea, London: George Bell & Sons, 1900

**Correggio*. By Selwyn Brinton, M.A., London: George Bell & Sons, 1900

CORREGGIO



THE MARRIAGE OF ST. CATHERINE
BY PARMIGIANO

(Correggio, George Bell & Sons)

even centuries, are suddenly brought to light again by some enthusiastic critic, whilst others who have always been mentioned with profound reverence, fall as suddenly in public estimation. The case of Correggio is different. For three centuries he has occupied an undisputed place in the history of Art, and, if only for that reason, it is hardly to be wondered at, if Mr. Brinton places him on the same level with Raphael, Michelangelo and Lionordo.

Apart from the biographical and historical interest of the book, it commends itself to the reader by the distinguished style which is a feature of all Mr. Selwyn Brinton's writings. Nothing could be happier than the summing up of Correggio's characteristics in the 'Prologue' of the book: 'For our master it is enough to trace the smiles on glad lovely faces, the radiance of white waving forms, the immense sunlight that floods his pictures like the strong notes of

some great song of thanksgiving. Most of all in that wonderful cathedral cupola, which, with all its faults, is yet the expression of his sincerest utterance: no dream of beauty that poet has conceived can equal that radiant world of angel forms which there surrounds us, these genii who light their torches or scatter incense on the sacrifice, those children who float upwards through the golden vaporous clouds: from the grave saints tended by the child angels, from the apostles above and their glad genii, to the uprushing wave of angel forms who soar into the golden haze of the cupola, it is a cry of "Sursum Corda!"—"Lift up your hearts!"—that the old painter of heavenly joy has sent us.'

Language purists will be pleased at Mr. Brinton's persistent substitution of the term 'Revival' for 'Renaissance.' There is no reason why the equally expressive English word should not be generally adopted.